

OEUVRES COMPLÈTES POUR LE PIANO

DE

FRÉDÉRIC CHOPIN

SEULE ÉDITION AUTHENTIQUE

SANS CHANGEMENTS NI ADDITIONS, PUBLIÉE D'APRÈS LES ÉPREUVES CORRIGÉES PAR L'AUTEUR LUI-MÊME.

Op. 1. Rondo en <i>ut</i> mineur (dédié à M ^{me} de Lindé) 6 »	Op. 36. Deuxième impromptu en <i>fa</i> dièse majeur 5 »
— Le même, à quatre mains 7 50	Op. 37. Deux nocturnes 6 »
Op. 2. La ci darem la mano, de DON JUAN, varié, en <i>si</i> bémol. 9 »	Op. 38. Deuxième ballade en <i>fa</i> majeur (dédiée à Robert Schumann). 5 »
— L'orchestre 15 » — Le quatuor 9 »	Op. 39. Troisième scherzo en <i>ut</i> dièse mineur (dédié à Adolphe Gutmann) 7 50
Op. 3. Première polonaise brillante en <i>ut</i> majeur 7 50	Op. 40. Deux polonaises (dédiées à Jules Fontana) 6 »
— La même, à quatre mains 7 50	Op. 41. Quatre mazurkas (dédiées à Étienne Wilwicky) 6 »
— La même, pour piano et violon ou violoncelle 9 »	Op. 42. Grande valse 6 »
Op. 5. Rondo à la mazurka 7 50	Op. 43. Tarentelle en <i>la</i> bémol 6 »
Op. 6. Cinq mazurkas (dédiées à la comtesse Pauline Plater) 6 »	— La même, à quatre mains (arrangé par Czerny) 7 50
Op. 7. Quatre mazurkas (dédiées à M. Johns) 6 »	Op. 44. Polonaise en <i>fa</i> dièse mineur (dédiée à la princesse Charles de Beauveau) 7 50
Op. 8. Premier trio piano, violon et violoncelle 20 »	Op. 45. Prélude en <i>ut</i> dièse mineur (dédié à la princesse Tchernischoff). 6 »
Op. 9. Trois nocturnes (dédiés à M ^{me} Camille Pleyel) 7 50	Op. 46. Allegro de concert en <i>la</i> (dédié à M ^{lle} Muller) 7 50
Op. 10. Études, premier livre (dédiées à Listz) 18 »	Op. 47. Troisième ballade en <i>la</i> bémol majeur (dédiée à M ^{lle} de Noailles) 7 50
Op. 11. Premier concerto en <i>mi</i> mineur 15 »	Op. 48. N ^o 1. Treizième nocturne en <i>ut</i> mineur (dédié à M ^{lle} Duperré) 6 »
— Le quatuor 15 » — L'orchestre 30 »	2. Quatorzième nocturne en <i>fa</i> dièse min. (dédié à M ^{lle} Duperré) 6 »
Op. 13. Fantaisie sur des airs nationaux polonais en <i>la</i> (à Pixis). 7 50	Op. 49. Fantaisie en <i>la</i> bémol (dédiée à la princesse Catherine de Souza). 7 50
— Le quatuor 6 » — L'orchestre 15 »	Op. 50. Trois mazurkas (dédiées à Léon Szmilkowski) 7 50
Op. 14. Krakowiak, grand rondo de concert en <i>fa</i> 7 50	Op. 51. Troisième impromptu en <i>sol</i> bémol (dédié à la comtesse Esterhazy) 6 »
— Le quatuor 7 50 — L'orchestre 18 »	Op. 52. Quatrième ballade en <i>fa</i> mineur (dédiée à M ^{me} Nathaniel de Rothschild) 7 50
Op. 15. Trois nocturnes (dédiés à Ferdinand Hiller) 6 »	Op. 53. Huitième polonaise en <i>la</i> bémol majeur (dédiée à Augusto Léo) 7 50
Op. 16. Rondo en <i>mi</i> bémol (dédié à M ^{lle} Caroline Hartmann) 7 50	Op. 54. Quatrième scherzo en <i>mi</i> majeur (dédié à Clotilde de Caraman) 9 »
Op. 17. Quatre mazurkas (dédiées à M ^{me} Lina Freppa) 6 »	Op. 55. Deux nocturnes (dédiés à M ^{lle} Stirling) 7 50
Op. 18. Grande valse, en <i>mi</i> bémol (dédiée à M ^{lle} Laura Horsford) . 6 »	Op. 56. Trois mazurkas (dédiées à M ^{lle} Maberly) 9 »
Op. 19. Bolero (dédié à M ^{lle} la comtesse E. de Flahault) 5 »	Op. 57. Berceuse (dédiée à M ^{lle} Elise Gavard) 5 »
Op. 20. Premier scherzo en <i>si</i> mineur (dédié à T. Albrecht) 7 50	Op. 58. Sonate en <i>si</i> mineur 15 »
Op. 21. Deuxième concerto en <i>fa</i> mineur 15 »	Op. 59. Trois mazurkas 7 50
— L'orchestre 30 » — Le quatuor 15 »	Op. 60. Barcarolle en <i>fa</i> dièse (dédiée à la baronne de Stockhausen) . . 7 50
Op. 22. Grande polonaise brillante en <i>mi</i> bémol (à M ^{me} d'Est). 9 »	Op. 61. Polonaise-fantaisie en <i>la</i> bémol majeur (dédiée à M ^{me} Veyret) 7 50
— Le quatuor 6 » — L'orchestre 15 »	Op. 62. Deux nocturnes (dédiés à M ^{lle} de Koerneritz) 7 50
Op. 23. Ballade en <i>sol</i> mineur (dédiée au baron de Stockhausen) 7 50	Op. 63. Trois mazurkas (dédiées à Laure Czoznowska) 6 »
Op. 24. Quatre mazurkas (dédiées au comte de Perthuis) 7 50	Op. 64. Trois vases :
Op. 25. Études, deuxième livre (dédiées à M ^{me} la comtesse d'Agoult) . 18 »	N ^o 1. En <i>ré</i> bémol (dédiée à la comtesse Dolphine Potocka) 5 »
Op. 26. Deux polonaises (dédiées à Dessauer) 7 50	2. En <i>ut</i> dièse mineur (dédiée à M ^{me} Nathaniel de Rothschild) . 5 »
Op. 27. Deux nocturnes (dédiés à la comtesse d'Appony) 6 »	3. En <i>la</i> bémol (dédiée à la comtesse Catherine Branicka) 5 »
Op. 28. Vingt-quatre préludes, deux livres, chaque 9 »	Op. 65. Sonate, piano et violoncelle (dédiée à Franchomme) 15 »
Op. 29. 1 ^{er} Impromptu en <i>la</i> bémol (dédié à M ^{lle} Caroline de Lobau) . 6 »	— Deux mazurkas en <i>la</i> mineur 7 50
Op. 30. Quatre mazurkas (dédiées à la princesse de Wurtemberg) . . 7 50	Op. 66. Trois études composées pour la <i>Méthode des Méthodes</i> de Pétis. 7 50
Op. 31. Deuxième scherzo en <i>ré</i> bémol (dédié à Adèle de Furstenstein) 9 »	— Grand duo sur <i>Robert le Diable</i> , à quatre mains »
Op. 32. Deux nocturnes (dédiés à la baronne de Billing) 6 »	— Le même, pour piano et violoncelle 10 »
Op. 33. Quatre mazurkas (dédiées à la comtesse de la Mostowska) . . 7 50	
Op. 34. Trois vases :	
N ^o 1. En <i>la</i> bémol (dédiée à M ^{lle} de Thun Hohenstein) 6 »	
2. En <i>la</i> mineur (dédiée à la baronne d'Ivry) 6 »	
3. En <i>fa</i> majeur (dédiée à M ^{lle} d'Eichthal) 6 »	
Op. 35. Sonate en <i>si</i> bémol mineur et marche funèbre 9 »	
— Marche funèbre extraite de la sonate Op. 35. 5 »	
— Scherzo et marche funèbre, extraits de sa sonate et arrangés à quatre mains par Fontana 7 50	

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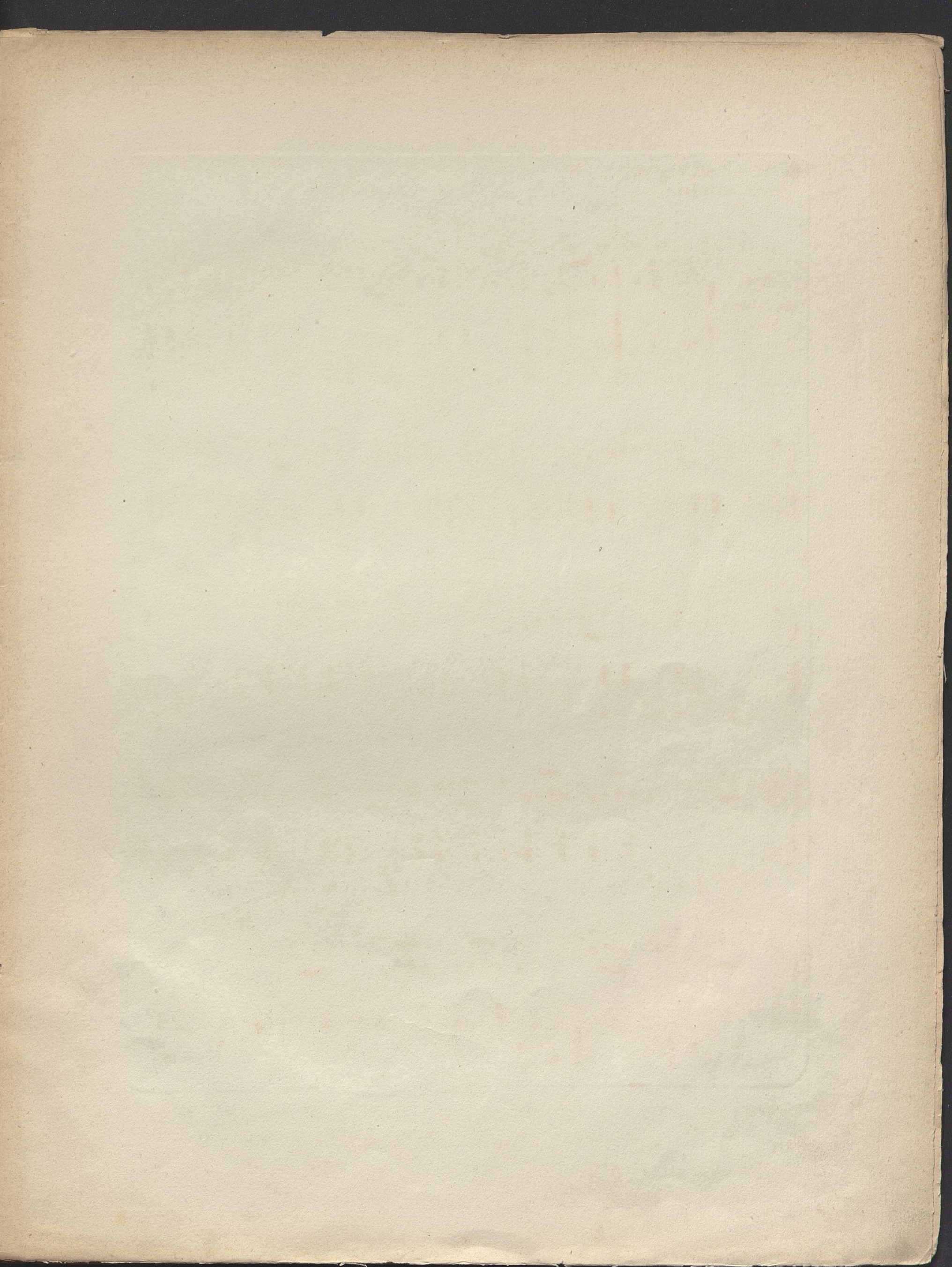


6103

IV Mus

24





2 Fr. CHOPIN. op. 24.
Quatre MAZURKAS.

N^o 1.
MAZURKA

Lento ♩ = 408

rubato

dol

fz

Ped. *

2^a con anima

Ped: * Ped: * Ped: * Ped: *

cres

Ped: * Ped: * Ped: * Ped: *

ritenuto a tempo dim

Ped: * Ped: * Ped: *

sempre piu p

Ped: * Ped: *

ritenuto fin

Ped: * Ped: * Ped: * Ped: *

Allegro non troppo ♩ - 108

N.º 2.
MAZURKA.

legato

sotto voce

il basso sempre legato

tr

tr

piu f

dol

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

ritenuto rubato

Ped: * Ped: * Ped: * Ped: * Ped: * Ped: *

ritenuto a tempo

Ped: * Ped: * Ped: * Ped: *

tr

Ped: * Ped: * Ped: * Ped: *

piu f

6

ritenuto a tempo
dolce

Ped: *

sotto voce

Ped: * Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: * Ped: * Ped: *

sempre piano e legato

Ped: * Ped: * Ped: *

poco ritenuto a tempo

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first part is marked 'poco ritenuto' and the second part 'a tempo'. The 'a tempo' section begins with a triplet of eighth notes in the upper staff.

The second system continues the musical piece. It features trills in the upper staff, indicated by 'tr' and a wavy line. Slurs are used to group notes across measures in both staves.

The third system shows a continuation of the piano accompaniment with various chordal textures and melodic lines in both staves.

pp sotto voce

The fourth system is marked 'pp sotto voce' (pianissimo sotto voce). It features a more delicate and softer texture in both staves.

fine

The fifth system concludes the piece with a double bar line and the word 'fine' written above the final note in the upper staff.

Moderato con anima ♩ = 126

Nº 5.
MAZURKA.

The musical score consists of four systems of piano and bass staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include 'Ped.' (pedal) with asterisks, 'fz' (forzando), 'p' (piano), 'fz dolce' (forzando dolce), '1^a' and '2^a' (first and second endings), and 'legato'. The piece concludes with a final 'Ped.' instruction.

Ped: * Ped: *

fz p
Ped: * Ped: * Ped: * Ped: *

fz dolce 1^a 2^a dolciss
Ped: * Ped: * Ped: * Ped: * Ped: *

per - den - do - si fine
Ped: * Ped: *

Moderato ♩ = 152

N° 4.
MAZURKA.

poco a poco cresc

ff p cresc

ff dol

schertz

Ped: * Ped: * Ped: * Ped: *

f *dim* *accelerando* *ritenuto*

Ped: *

a tempo *cres* *ff*

Ped: * Ped: * Ped: *

p *piu agitato e stretto* *cresc*

Ped: * Ped: * Ped: * Ped: *

ff *1^a* *2^a* *p*

Ped: * Ped: *

legato

sotto voce

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. A long slur covers the entire melody in the upper staff, with the word 'legato' written above it. The lower staff provides a harmonic accompaniment. The instruction 'sotto voce' is written in the first measure of the upper staff.

1^a 2^a con anima

f

Ped: *

The second system continues the piece. It features two endings: '1^a' and '2^a'. The '2^a' ending is marked 'con anima' and 'f'. The lower staff has several measures with 'Ped:' and an asterisk, indicating pedal points. The upper staff has a '3' marking under a triplet.

pp

f

Ped: *

The third system continues with dynamic markings 'pp' and 'f'. The lower staff has several measures with 'Ped:' and an asterisk. The upper staff has a '3' marking under a triplet.

dolcissimo

ritenuto

pp

crese

Ped: *

The fourth system concludes the page. It includes the instruction 'dolcissimo' and 'ritenuto'. The lower staff has several measures with 'Ped:' and an asterisk. The upper staff has a '3' marking under a triplet and the instruction 'crese'.

a tempo

ff pp

Ped: * Ped: * Ped: *

This system contains the first system of music. The treble staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The tempo marking 'a tempo' is centered above the staff. The first measure has a dynamic marking of 'ff' (fortissimo). The second measure has a triplet of eighth notes. The third measure has a dynamic marking of 'pp' (pianissimo). The fourth measure has a triplet of eighth notes. The fifth measure has a dynamic marking of 'pp'. The sixth measure has a dynamic marking of 'pp'. The bass staff has a bass clef and a key signature of three flats. It features several chords and a triplet of eighth notes in the second measure. Pedal markings are indicated by an asterisk and the word 'Ped:' below the staff at measures 1, 3, 5, and 6.

con forza

ff

Ped: * Ped: * Ped: * Ped: *

This system contains the second system of music. The treble staff continues with the same key signature and time signature. The tempo marking 'con forza' is centered above the staff. The first measure has a dynamic marking of 'ff'. The second measure has a triplet of eighth notes. The third measure has a dynamic marking of 'ff'. The fourth measure has a dynamic marking of 'ff'. The fifth measure has a dynamic marking of 'ff'. The sixth measure has a dynamic marking of 'ff'. The bass staff continues with chords and a triplet of eighth notes in the second measure. Pedal markings are indicated by an asterisk and the word 'Ped:' below the staff at measures 1, 2, 3, 4, 5, and 6.

sotto voce

pp cresc

Ped: * Ped: * Ped: * Ped: *

This system contains the third system of music. The treble staff continues with the same key signature and time signature. The tempo marking 'sotto voce' is centered above the staff. The first measure has a dynamic marking of 'pp'. The second measure has a dynamic marking of 'pp'. The third measure has a dynamic marking of 'pp'. The fourth measure has a dynamic marking of 'pp'. The fifth measure has a dynamic marking of 'pp'. The sixth measure has a dynamic marking of 'pp'. The bass staff continues with chords and a triplet of eighth notes in the second measure. Pedal markings are indicated by an asterisk and the word 'Ped:' below the staff at measures 1, 2, 3, 4, 5, and 6.

accelerando ritenuto

ff dim: accelerando ritenuto

Ped: * Ped: *

This system contains the fourth system of music. The treble staff continues with the same key signature and time signature. The tempo marking 'accelerando' is centered above the staff. The first measure has a dynamic marking of 'ff'. The second measure has a dynamic marking of 'ff'. The third measure has a dynamic marking of 'ff'. The fourth measure has a dynamic marking of 'ff'. The fifth measure has a dynamic marking of 'ff'. The sixth measure has a dynamic marking of 'ff'. The bass staff continues with chords and a triplet of eighth notes in the second measure. Pedal markings are indicated by an asterisk and the word 'Ped:' below the staff at measures 1 and 2.

5191. Jag.

a tempo

cresc.

Ped: *

Ped:

ff

p

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

piu agitato e stretto

3

ff

p

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment of chords. Pedal markings are present below the bass staff: "Ped:" followed by an asterisk in measures 1, 2, 3, 4, 5, and 6. The word "riten" is written above the treble staff in the final measure.

Second system of musical notation. The treble clef staff features a melodic line with a slur and an accent. The bass clef staff has a harmonic accompaniment. Pedal markings "Ped:" with an asterisk are located below the bass staff in measures 1, 2, 3, 4, and 6. The word "dim" is written above the treble staff in measure 2, and "calando" is written above the treble staff in measure 4. The dynamic marking "pp" is written above the treble staff in measure 4.

Third system of musical notation. The treble clef staff has a melodic line with a slur and an accent. The bass clef staff contains a harmonic accompaniment. Pedal markings "Ped:" with an asterisk are placed below the bass staff in measures 1, 2, 4, and 6. The dynamic marking "pp" is written above the treble staff in measure 2. The word "maucando" is written above the treble staff in measure 4, and "sempre" is written above the treble staff in measure 6.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and an accent. The bass clef staff contains a harmonic accompaniment. Pedal markings "Ped:" with an asterisk are located below the bass staff in measures 1, 2, 3, and 4. The dynamic marking "fz" is written above the bass staff in measure 4. The word "rallent" is written above the treble staff in measure 1, "smorzando" is written above the treble staff in measure 4, and "fin" is written above the treble staff in measure 6. The system concludes with a double bar line.

